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ABSTRACT

This teacher's guide accompanies a packet of five art reproductions based on the theme: shapes, colors, and stories. The guide offers suggestions for engaging children's attention and curiosity about art and artists, and encourages exploration of the issues these works present through art activities, discussions, learning centers, field trip, and other experiences within and beyond the classroom. The activities emphasize connections between young children's concerns and those that artists in various times and places have explored in their works. Artists presented and art works examined in this guide are: (1) Auguste Herbin, "Vendredi I (Friday 1)"; (2) Wassily Kandinsky, "Several Circles No. 323"; (3) Ida Kohlmeyer, "Circus Series #2"; (4) Paul Klee, "Red Balloon"; and (5) Leon Bellefleur, "Le Poisson dans la Ville (Fish in the City)." After introductory sections which provide background information regarding the instructional methodology, and suggestions for discussions and activities, the guide includes objectives, concepts, materials, preparation, and resources for presenting each of the five art reproductions. The guide concludes with biographical notes on each of the artists represented in this guide, and an annotated list of art reproductions in the Art Image Series. (MM)

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Art Image **Preschool**

Christine Thompson

SO 029 376

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TEACHER'S GUIDE **1**

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Art Image **Preschool**

Introducing 3-to 5-year-old children
to art and artists

Christine Thompson

1305

SHAPES, COLORS, AND STORIES **1**

Editor: *Rachel Ross*
Cover illustration: "Sunface", *Josh*, age four.

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Illustrations:
Many of the children's drawings which accompany this teacher's guide appeared previously in Réal Dupont's book, *Lire les images des enfants*, published in 1991 by Les Éditions l'Image de l'Art, Montréal, Canada. Additional works were created by preschool and kindergarten children enrolled in Saturday art classes at the University of Illinois at Urbana-Champaign. The generosity of author and artists alike is gratefully acknowledge.

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ABOUT THE ART IMAGE PRESCHOOL PACKETS

The **Art Image Preschool** program consists of five individually packaged units. Each packet contains five reproductions of works of art carefully selected to represent varied interpretations of a theme that engages the attention and curiosity of preschool children. Also included is a teacher's guide, offering suggestions for introducing specific works of art to young children and for encouraging children to explore the issues these works present in their own ways: through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. These ideas are offered as possibilities and resources for teachers who wish to make works of art part of their own preschool environments. The variety of settings in which preschool children gather is tremendous. Each group of children and teachers is unique. These packets can be adapted and used in many ways to initiate new projects or areas of study, or to supplement and extend activities that are part of the preschool curriculum.

Art Image Preschool packets available:

Packet 1 — Shapes, Colors, and Stories
Packet 2 — Pets are Part of our Lives
Packet 3 — Portraits are Images of People
Packet 4 — Animals in the Wild
Packet 5 — Children Together

INTRODUCTION

ART IMAGE PRESCHOOL packets are designed to introduce children ages three to five to artists and the images they create.

The activities suggested in the teacher's guides emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Young children will encounter artists as kindred spirits, people involved, as the children themselves are, in the creation of meaning in visual forms. Most importantly, they will come to know works of art as familiar parts of their own environment — images that are available to admire, investigate and incorporate into play.

THINGS TO TALK ABOUT

The preschool years are an ideal time to introduce children to art and artists. The fascination that all artists share with the processes of forming materials, recording and interpreting their experiences, and refashioning the world are powerful motivations which young children discover for themselves as they work with art materials. Preliminary concepts of historical time and of place and context are presented concretely in works of art. They provide clear evidence of the ways people lived, dressed, worked and played in other countries or long ago. Change and constancy in human experience and the unique and universal concerns that bind the human family and distinguish its members become visible to children as they examine the diverse interpretations that various artists have given to a common theme. Conversations about works of art reinforce children's growing recognition that others may see things differently than they do, and that it is often necessary to take others' perspectives into account if we are to communicate effectively. Works of art elicit descriptive and metaphoric language, demonstrate and build facility with relational concepts, and initiate philosophical inquiries as children speculate on the meanings embodied in the works of art they encounter. Children experience works of art in many ways — drawing on the resources of their memory, association and perception, speculating and telling stories in visual, verbal, and dramatic forms. Works of art are almost always "about" something — people, animals, landscapes, celebrations, and many other themes — suggesting rich possibilities for interdisciplinary learning, thematic units and projects.

THINGS TO DO

We know that young children learn most effortlessly and effectively when they are actively involved with concrete materials. Children's own explorations of basic art media and ideas remain the most potent form and the focus of art education in preschool years. When art activities are inspired by works of art, children's experiences with paint, clay, paper and drawing materials may be especially rich and provocative. Children who explore media and techniques similar to those used by artists, who borrow forms used in a particular work to rearrange in their own ways, who experiment with size and surface in their own drawings, will experience art in varied and engaging ways. Children whose own drawings express their fascination with the world beyond their tether — under seas and sewer grates, in castles or space capsules — delight in discovering artists who share their particular passions.

DEVELOPMENTAL ISSUES TO CONSIDER

The most dramatic change that occurs in young children's art during the preschool years is seen in the transition from non-representational scribbling or mark-making to the intentional depiction of people, objects, and scenes. Many three-and four-year-old children can and do draw humans, animals, vehicles and buildings, but many do not produce such symbolic representations routinely or independently until well into the kindergarten year. This process of learning to draw is a natural and predictable one, nurtured by repeated experiences with basic art materials and by children's growing abilities to monitor and direct their own actions with the help of their teachers and peers. Children's early representational attempts should be welcomed and supported in every way, but they should not be rushed.

Children who are still scribbling will enjoy participating in the activities and discussions suggested in ART IMAGE PRESCHOOL packets, but they may not be equally as ready to draw or paint the subjects which artists represent in their works. Artmaking activities that are compatible with the interests and abilities of prerepresentational children, and those which leave the choice of subject matter to the child's discretion, are featured throughout the teacher's guides. **Activities which focus specifically on representational drawing are suggested primarily for older children.**

Notes on Evaluation

Evaluation of young children's learning in art is best accomplished through careful observation of children at work and documentation of each child's art process, products, and the talk that surrounds their making. Many of the activities described throughout this guide can be shared with children and their parents as evidence of children's learning. Additional general recommendations for monitoring children's artistic development and learning are included in this appendix.

Biographical Notes

Many teachers in kindergarten and elementary school classrooms find that children are fascinated to learn something about the artists whose work they are enjoying. Brief descriptions of the five artists whose works are included in this packet are provided for teachers who may wish to share this information with children.

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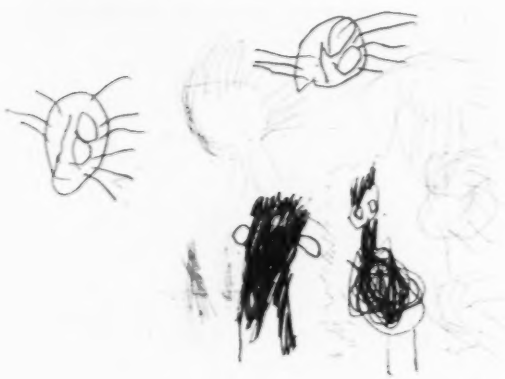

3.

1. Controlled scribbles and outlined shapes are basic ingredients of children's early drawings. Todd, age four.
2. Children continue to explore shapes and marks, alone and in combination, as they begin to draw people and things. Dinah, age three.
3. "Tadpole" figures share a page with suns and patches in this three-year-old's drawing.

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AIMS OF THE PROGRAM

The ART IMAGE PRESCHOOL program is designed as resource for teachers of young children. Art plays a crucial role in children's learning and development. Young children come to know and to make sense of the world as they explore artistic forms and meanings in their own drawings, paintings and constructions, and as they encounter works of art made by others.

This program provides thematically-organized ideas and model lessons to enable teachers to:

- Share works of art with young children in meaningful and engaging ways.
- Provide developmentally appropriate art experiences.
- Incorporate art into preschool classrooms and curricula.

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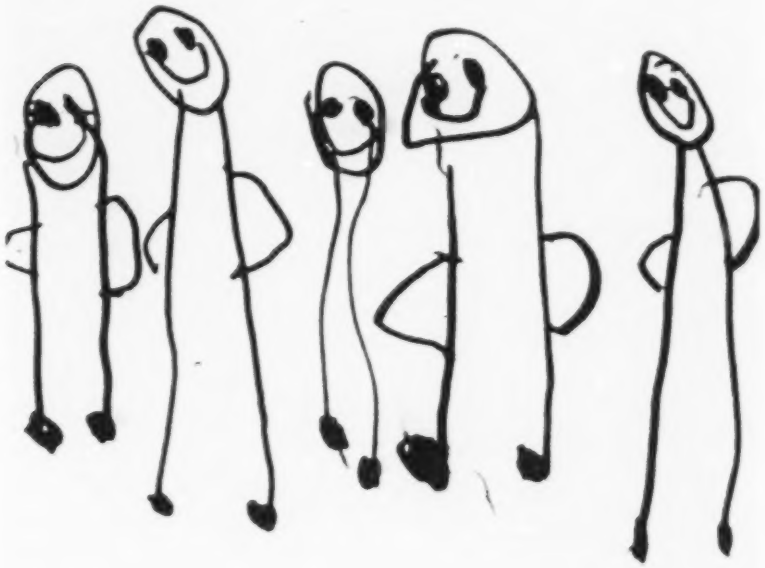

4.

6.

4. Each child finds a distinctive way to represent people. Four-year-old Albert drew his family.

5. Children soon begin to dress up their people — with buttons, striped clothing, big smiles, and long hair carefully arranged to avoid contact with arms which still extend from the head. Child, age four.

6. Experienced preschoolers, like five-year-old Maren, may begin to draw characters in specific situations. This giant strides with his head in the clouds.

STRUCTURE OF THE PROGRAM

The teacher's guide is divided into two sections, each featuring many possibilities for presenting the five reproductions to children.

Section 1 provides a format for introducing the five art reproductions and the theme they represent. It begins with a brief BACKGROUND FOR TEACHERS. This section addresses specific developmental issues related to the thematic unit and considers the significance of this theme for young children's learning.

Section 2 of the guide is divided into five parts. Each part focuses on a work of art individually and includes suggestions for activities to encourage exploration of concepts and meanings presented by the reproduction.

OBJECTIVES

The forms of learning that are central to the activities suggested are described in a concise and easily-referenced manner. Awareness, exploration, inquiry, and utilization of skills and ideas are given primary importance.

CONCEPTS

Vocabulary words or concepts which may be unfamiliar to young children are listed. Young children come to understand new words most readily when adults use such words in contexts which make their meanings clear. It is far more effective to offer repeated, concrete examples than it would be to share a formal definition of terms such as shape or texture, or concepts such as point of view. Ideas for presenting, clarifying, exploring and reinforcing such concepts are included throughout the activities suggested in this guide.

7. Separately drawn trunks, hairstyles, and clothing are among the details children incorporate into figures in late preschool or kindergarten. Patti, age five.

Materials

Most of the suggested activities involve basic art materials that are considered standard in most preschool settings: tempera paint, crayons, markers, chalk, construction paper, clay, found objects, etc. In a few cases, more exotic materials, such as canvas or wood scraps, are recommended for special occasions. In every case, the materials listed are only suggestions and others could be substituted if need be. Repeated experiences with a few high-quality art materials will help young children to gain control over art media and focus on the symbols and meanings emerging in their work. The selection of appealing, easily distributed and managed materials allows teachers to focus on children and their work.

Preparation

Setting the stage for activities remains an important role for teachers of young children. This section describes the preparation of materials, displays, classroom space, and so on, required for the activities outlined in the two sections which follow: THINGS TO TALK ABOUT and THINGS TO DO.

Things to talk about

The guide presents a full description of one way of introducing children to the art reproductions as a group and individually. These introductory activities may involve group discussions or private conversations, treasure hunts or games, movement or role-playing, remembering or speculating. They are designed to suggest a range of possibilities to teachers who should feel free to improvise and adapt approaches they favor to suit their students and their classrooms.

Things to do

Suggestions are offered for activities which will encourage children to explore some of the ideas and meanings presented by the reproduction in their own ways as they work with art materials. The experiences recommended under this heading are open, exploratory, and developmentally appropriate for most three-to-five-year-old children, but as always, teachers will recognize differences in the experiences and interpretations that individual children bring to any activity.

More things to do

This section includes a listing of related, multidisciplinary activities, possible extensions, and further avenues for exploration. Included are ideas for field trips, classroom visitors, learning centers and projects. The suggestions range from ambitious special events to simple projects which could be organized and presented on the spur-of-the-moment.

Resources

When possible, exceptionally beautiful and thematically appropriate children's books are identified. Excellent resources for teachers who wish to study a concept, process, or technique in greater detail are also included.

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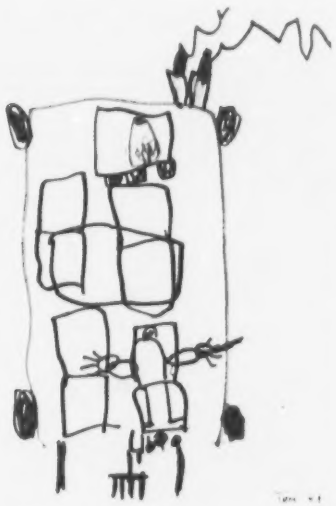

9.

8. Patrick, age three, used familiar and well-practiced shapes to draw this car. Five wheels fit the space available.

9. Four-year old Toni's drawing incorporates most of what he knows about cars: They have four wheels, two seats in back, two in front, and, when a driver is behind the steering wheel, fumes trail from exhaust pipes. Toni invented an imaginitive and effective view to share his knowledge.

10. Christian, almost five-years-old, found a way to place the wheels of all three train cars firmly on the track.

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TEACHING THE PROGRAM

CREATE SPECIAL PLACES FOR WORKS OF ART IN YOUR CLASSROOM

Make the reproductions in this packet part of the classroom environment. Hang them at child's-eye-level, in a place where children can see and talk about them throughout the day. Reproductions may be displayed singly or in combination, but images placed side-by-side invite comparisons — between bright and dull colors, for example, or differences in subject matter, mood, or style.

PROVIDE AN ENVIRONMENT FILLED WITH OBJECTS TO ADMIRE AND EXPLORE

Encourage children to collect and share intriguing or beautiful things they discover. Draw attention to the colors, shapes and surfaces of both natural and constructed objects. Invite children to handle and hold objects in the collection, and to use them in their play.

INTRODUCE CHILDREN TO ART REPRODUCTIONS

Bring a new reproduction to the children's attention at a time when they are gathered in a quiet, attentive mood — following a story perhaps. Continue to refer to the reproduction whenever you notice a connection between the children's activities and the images on display.

INTRODUCE CHILDREN TO ARTISTS AND THE WAYS THEY THINK AND WORK

Help children discover that many things we see and use everyday — illustrations in children's books, cups, chairs, paintings — were designed or created by artists. Invite a local artist to visit your classroom, or arrange a visit to an artist's studio. Children will enjoy watching an artist at work, or working alongside a painter, weaver, or sculptor.

SHARE ORIGINAL WORKS OF ART WITH CHILDREN

Visits to art galleries, museums, or artists' studios allow children to experience first-hand the tremendous variety of size, surfaces and materials that are possible in original works of art. A photograph or postcard reproduction of one of the children's favorite original works will help them understand that reproductions are photographs, or copies, of "real" works of art.

PROVIDE EXPERIENCES WITH THREE-DIMENSIONAL ART WORKS

Help children discover and explore sculptural forms in the classroom and community. Visit statues in local parks, sculptures in public spaces. Talk about the differences between action figures and paper dolls.

RECOGNIZE THAT CHILDREN'S RESPONSES TO WORKS OF ART TAKE MANY FORMS

A finger slowly tracing a shape or pointing out a detail, a nod, a shrug, a random observation, the incorporation of a theme into constructive or dramatic play: all are significant aesthetic responses. Young children may be unable to give reasons for their comments or to offer explanations for their preferences. Accept the responses that children are able to make. Record their comments to share with parents and to follow up in later conversations.

PROVIDE MANY OPPORTUNITIES TO TALK ABOUT ART

Young children are ready and willing to talk about works of art, but they may not find formal group discussions the most congenial situation for doing so. Casual conversations with individual children, pairs, or small groups allow all children to be heard and encourage dialogue among the children. The questions suggested in this guide may be used to facilitate informal discussions.

INVITE ACTIVE VIEWING

When talking with children about works of art, be certain that every child has an unobstructed, close-up view of the reproduction. Active participation is essential. Movement activities, treasure hunts and games keep children involved and attentive. Props such as magnifying glasses or cardboard tube viewers encourage close inspection.

ENCOURAGE CAREFUL LOOKING

Ask questions that children can answer by referring to the reproductions and/or to their own experiences. Begin with questions such as: "What do you see?" or "What do you think is happening in this picture?" Ask children to describe and interpret an image. It is often more effective to make an observation than to ask a question, and always better to ask questions to which you do not already know the answer.

FOCUS ON THE PROCESS OF CONSTRUCTING MEANING

Help children "make sense" of works of art by encouraging them to express and explore their personal responses to images. Feelings and associations are the basis of children's responses. Ask "How does this painting make you feel? Does this make you think of something that happened to you? Have you ever...?" Encourage children to search for connections between their own experiences and the actions or event depicted in the work of art. Share your own responses with children.

MAKE TIME FOR ART EVERYDAY

A specific time reserved each day for art activities highlights art as an essential aspect of young children's learning. Repeated experiences with basic materials — pencils, crayons, markers, paint, paper, clay, collage and construction materials — allow children to gain control over media and to concentrate on the refinement of the symbols which represent their thoughts and impressions of the world.

WATCH, LISTEN, AND PARTICIPATE AS CHILDREN MAKE ART

Preschool children thrive on adult response to their art and relish the company and the commentaries that other children have to offer. Feel free to join in the conversations that arise as children make art, repeating or paraphrasing children's comments, directing their attention to things they have accomplished, helping them to decide what they might do next. Research in nursery schools suggests that children may spend twice as much time working on an art activity when a teacher is close at hand and clearly interested in what they say and do.

RECOGNIZE CHILDREN'S INVOLVEMENT IN ART ACTIVITIES AS AN INDICATION OF THEIR LEARNING

In a classroom in which children participate in both self-initiated and guided activities, one of the most potent indications of a child's growing interest, enthusiasm, and sense of competence is seen in the child's ability to seek and sustain involvement in an activity for increasing periods of time. Children who perceive an activity as challenging and rewarding will seek opportunities to pursue it.

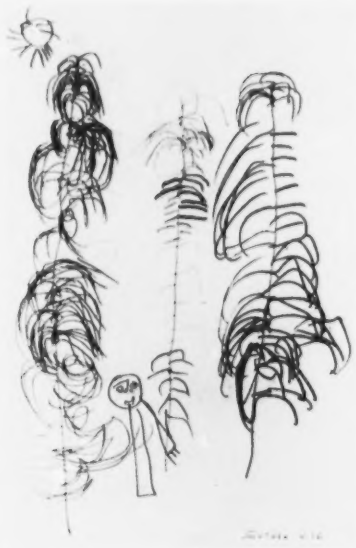
EVALUATING PRESCHOOL ART

Evaluation of young children's learning should be an ongoing part of teaching, a way of documenting each child's developmental progress and learning, and sharing that information with parents and the children themselves. Evaluation occurs in many ways.

In practice, teachers can:

RESPOND TO THE IMAGES AND OBJECTS CHILDREN CREATE

Children actively seek adult attention and adult response to their drawings, paintings and constructions. Most preschoolers are eager to explain what they've done and why. They enjoy elaborating on the stories contained in their pictures and providing titles for their works. Teachers can help children understand their accomplishments by responding in a positive, interested way to their work and to talk that accompanies it. It is often best to comment in a specific way on something the child did and the effect that it has on you as a viewer: "You made so many orange dots. They make your painting look bouncy!" Honest enthusiasm and curiosity are always appropriate.



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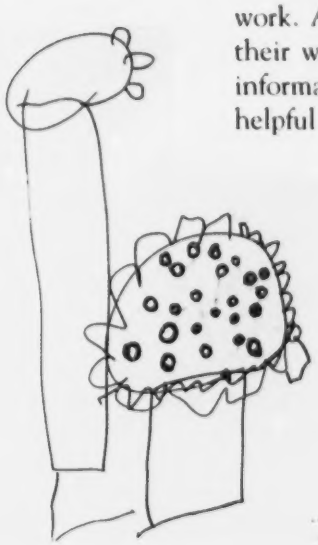
ENCOURAGE CHILDREN TO REFLECT ON THEIR PLANS AND ACTIONS

Children of ages three to five, learning to monitor and direct their own actions, benefit from encouragement to talk about their plans and ideas, to remember what they've done, and consider the concrete results of their actions. Invite children to step back and look quietly at the works of art they've just completed. Wait for their comments, or ask how they achieved particular effects, or what they liked best about making the work. Ask children to dictate titles, stories or captions to display with their works; these verbal interpretations often provide another layer of information about the child's thoughts and intentions that can be very helpful to parents and children alike.



12.

11. Sandra, age four, drew herself surrounded by pine trees and sunlight, after a walk in the forest.

12. A child, age five, drew these mushrooms with the aid of a book on mycology.

COLLECT SAMPLES OF CHILDREN'S WORK

Periodically file each child's work in a portfolio along with notes about the situation in which the work was made, comments offered by the child, etc. Although there may be a sudden dramatic breakthrough in a child's drawing — the sudden appearance of a human amid a page of scribbles, for example — changes in young children's drawings are often too subtle and gradual to detect day to day. A chronological sampling of work will show clear evidence of children's increasing control and progress toward symbolic representation.

RECORD CHILDREN'S COMMENTS AND CONVERSATIONS

As you talk about works of art with children, tape record their responses, or ask a parent to take notes. Select provocative observations, insights, questions and curiosities expressed by the children, to share with parents and to pursue in later conversations with the children.

13. A large circle encloses both the head and the body of four-year-old Patricia's bird. She carefully modified similar shapes to depict the birds eyes, the sun and the person in the background.

SECTION 1

SHAPES, COLORS, AND STORIES

BACKGROUND FOR TEACHERS

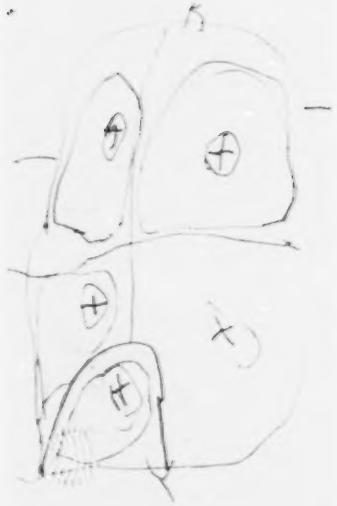
When toddlers begin to gain control over the marks they make as they scribble, the evidence surfaces in the loose, loopy marks they layer on paper. Precise vertical lines quickly follow, arranged like a display of colorful ribbons across the page. Eventually, with much practice, children learn to draw circles in outline. Soon circles and lines converge in various combinations to create designs, objects and figures that we recognize as human.

Psychologists believe that circles are important forms for all people, allowing us to indicate that an object exists, set apart from the area surrounding it. Our hands and arms are constructed in a way that favors the motion needed to draw circular forms. Children make good use of this ability: In their earliest drawings, circles stand for bodies, eyes, hands, feet, suns, flowers, and numerous other objects.

Other geometric forms are also important to young children's drawings. Children between the ages of three and five draw, layer and stack circles, triangles, rectangles, crosses, X-es and amorphous shapes to create their earliest pictorial symbols: people, houses, animals, vehicles and plants. The artist, Paul Cezanne, and many others suggest that these basic shapes are the building blocks of all art, the infrastructure upon which even the most elaborate painting or sculpture or cathedral is built.

The reproductions in this packet feature paintings by twentieth-century artists who limited the "subject matter" of their work to ideas that could be expressed through simple, straightforward shapes. All of the artists began with the same basic ingredients, yet each created a distinctive work through the decisions he or she made about the size, placement, color, and relationship of forms. Some of the artists used shapes and colors to tell stories; others simply combined these elements for their own sake to create powerful abstract works.

Children, too, can discover variations on their basic vocabulary of forms as they consider and explore some of the possibilities which the work of these artists suggests. Young children favor paintings that are bright and colorful, crisp and clear. They enjoy abstract images and realistic works which feature subjects familiar to them. Preschoolers often respond to a work of art by telling stories about incidents in their own lives that the image before them brings to mind. A child's observations may at first seem "off the wall," but if we pursue the path of the child's thought, we may find that the remarks in question are very much to the point, the child's way of fitting a new image or idea into the context of familiar experiences.



14.

15.

14. Preschool children construct beautiful and balanced designs.

15. Christian's happy tadpole is clearly involved in an exciting adventure.

INTRODUCING THE REPRODUCTIONS

OBJECTIVES

Children will:

- Become aware of the shapes they use in their own drawings.
- Locate similar shapes in adult works of art.
- Explore the decisions that artists make as they combine shapes and colors in abstract and representational images.

CONCEPTS

- Shapes, colors

MATERIALS

Display of the five art reproductions in this packet.

- geometric shape cards (index cards with a geometric paper shape or sticker attached)
- display of drawings and paintings previously done by children in the class
- materials for drawing, painting, or collage

PREPARATION

Construct two displays in the classroom, one featuring the five reproductions, and one featuring drawings and paintings previously done by the children in your class. Prepare materials for drawing, painting, or collage: children may enjoy drawing or painting on 18" x 24" (45.7 x 61 cm) paper, the size of the reproductions; collages will be more successful on a smaller scale.

THINGS TO TALK ABOUT

Using the SHAPE CARDS as prompts, ask the children to find geometric shapes in their own drawings: circular suns, rectangular bodies, triangular roofs, etc. Move to the display of reproductions and continue the shape hunt.

Ask the children to make comparisons among the five reproductions:

- Which artist used the most colors?
- Which artist used only a few?
- Can you find black shapes in each painting?
- Are there other colors that all five artists used: Red? Blue? Yellow? Green? White?
- Can you find an X? A star? A black circle cut in half? Two orange blobs? Three kinds of pink? Two paintings with yellow circles?
- What other shapes do you see? Can you show us? What would you call that shape?

THINGS TO DO

Provide materials for drawing, painting, and or collage. As children work, call attention to the decisions they make as they choose colors, outline shapes, combine forms, and place them on the page. Note similarities between the children's work and the art reproductions.

MORE THINGS TO DO

Before or after introducing the reproductions in this packet, you may wish to consider some or all of the following related activities:

HAVE A SHAPE HUNT IN THE CLASSROOM OR PLAYGROUND

For each child, prepare three to five cards with a construction paper shape or geometric sticker attached to each card. The cards might be color-coded so that one child has all the red shapes, another the green, and so on. Ask the children to locate objects in the environment with shapes similar to those on each of their cards. Use the cards as markers for tours of the room or playground, with children taking turns as tour guides.

EXPLORE SHAPES THROUGH STAMP PRINTING

With the children's help, find objects with clear outlines and flat surfaces to use for stamp printing: checkers, Legos, wood scraps, dowels, new pencil erasers, the ends of cardboard tubes, sponges, etc. Demonstrate how to brush paint on the surface of the object and press it to the paper to make a print, or provide stamp pads to ink objects before printing. (A piece of felt or thin sponge placed in a styrofoam tray can be saturated with tempera paint for a makeshift printing pad.) Allow the children to explore printmaking in their own ways. Later, you might challenge them to try one or more ways of arranging printed shapes on paper:

- packing printed images side-by-side or top-to-bottom on a long thin piece of paper, such as adding machine tape; rows of shapes touching, not touching
- printing small images inside or on top of larger ones
- printing in a diagonal line from corner to corner
- making a first print in the center of a circular piece of paper and continuing to build a design that radiates from that point

CHANGE SHAPES

Provide each child with scissors and a stack of colored papers cut into circles, triangles, and rectangles. Ask the children how they might alter these shapes by cutting, tearing, or folding. Use these new shapes to make collages.

PLAY WITH SHAPES

Equip play areas with toys and games that exhibit clear geometric shapes: building blocks, parquetry tiles, felt boards, board games, balls, hula hoops, etc.

READ ABOUT SHAPES

Share books about shapes, such as those listed under RESOURCES throughout this guide, which encourage careful looking in a gamelike format.

RESOURCES

Books to share with children

Tucker, Sian & Rogers, Paul (1989). *The Shapes Game*. New York: Henry Holt & Co.

SECTION 2

FOCUSING ON THE ARTISTS

1 AUGUSTE HERBIN, *Vendredi I (Friday 1)*

Objectives

Children will:

- Explore a painting that is a pure abstraction, composed only of color and shape.
- Explore issues of composition as they use a collection of shapes in a limited color scheme to make their own collages.

Concepts

- Relation: on top, behind, in front, touching, not touching
- Comparison: biggest, smallest, skinniest, longest

Materials

Reproduction of Auguste Herbin's *Friday I*

- shape cards (as described in Section 1)
- precut geometric shapes in red, yellow, blue, black and white construction paper
- white paper for gluing, 12"x 18" (30.5 x 45.7 cm) or larger
- glue sticks or paste

Preparation

Use a paper cutter to produce quantities of squares, rectangles and triangles. Use plastic lids to trace circles of various sizes; cut some in halves or quarters. Make approximately 20 shapes per child.

THINGS TO TALK ABOUT

Ask children what they see when they look at this painting. Challenge them to find:

- the biggest circle
- the tallest triangle
- the skinniest rectangle
- the longest shape in the painting

(Children may check their perceptions using their hands or strips of paper as measuring devices.)

Ask children to find three places in the painting where shapes touch.

- Are any shapes on top of other shapes?
- Are some shapes upside down?
- Are some shapes lying on their sides?
- Which colors did the artist use?
- Which color is used most?
- Which color is used only once?

THINGS TO DO

Provide geometric shapes for construction paper collage. Encourage children to play with the arrangement of shapes before they glue them in place, making some shapes touch, stand on their heads, balance on top of other shapes, or hide behind one another.

MORE THINGS TO DO

MAKE SHAPE PAINTINGS

Provide tempera paints in the five colors used in *Friday 1*: red, yellow, blue, black, and white. Demonstrate two ways of painting shapes: outlining with a brush before filling in, and beginning with a patch that is refined into a clearly outlined shape. This activity might continue for several days, as you introduce one or more of the following variations:

- Provide black paint only; encourage children to add colors to their paintings when the black paint has dried.
- Encourage children to paint patches of color that sit close to one another without touching.
- Invite children to embellish wet paintings with small shapes of paper attached to still-wet surfaces.
- Encourage children to add smaller details to dry paintings, using black or white paint applied with small brushes or cotton swabs.

EXPLORE TRANSLUCENT SHAPES

Cut colored cellophane, tissue, or colored vinyl report covers into geometric shapes (triangles, squares, and rectangles are easily mass produced). Unwrap a length of clear contact paper and invite the children to attach, layer, overlap colored shapes on the sticky surface. Hang the completed banner in a window or doorway where the translucent designs will be illuminated.

MAKE SHADOW PRINTS

Use photographic blueprint paper (non-toxic and commercially available in small packets) to produce shadow prints of found objects with distinctive shapes such as keys, buttons, doilies, leaves, ribbons, nuts and bolts, plastic lids, kitchen utensils, etc. Objects are arranged on the paper and exposed briefly to bright sunlight. Images are "developed" in clear water, producing white shapes against a blue background.

PERFORM SHAPES

Invite the children to make geometric shapes with their bodies, alone or in pairs:

- Can you make yourself into a circle?
- A tall skinny rectangle?
- A wide fat triangle?
- A square?

CONSTRUCT MAZES AND OBSTACLE COURSES

Provide boxes, blocks and tubing. Encourage children to create paths for car and block play or large courses for playground use.

RESOURCES

Books to share with children

Hoban, Tana (1982). *A, B, See!*
New York: Greenwillow Books.

Hoban, Tana (1970). *Shapes and Things.*
New York: Macmillan.

Hoban, Tana (1978). *Is is Red? Is it Yellow? Is it Blue?*
New York: Greenwillow Books.

Additional resources for teachers

Topal, Cathy Weisman (1992). *Children and Painting.*
Worcester, MA: Davis Publications.

2 *WASSILY KANDINSKY, Several Circles No. 323*

Objectives

Children will:

- Respond imaginatively to the painting, speculating on the meaning of the work by relating it to things they have seen or imagined.
- Explore mixing colors, overlapping and dispersion of shapes in their own work.

Concepts

- Close/far, moving/standing still, clustered/scattered

Materials

Reproduction of Wassily Kandinsky's *Several Circles No. 323*

- tempera paints in pastel colors (mix left-over easel paints with white)
- paintbrushes (optional)
- stamp pads (styrofoam trays, containing felt or thin sponges saturated on both sides with tempera paint)
- black paper, 9" x 12" (23 x 30.5 cm) or 11" x 14" (28 x 35.5 cm)
- circular objects for stamp printing: dowels, jar lids, buttons, new pencil erasers, sponges, etc.

Preparation

Prepare printing pads.
With the children's help, locate circular objects to use for stamp printing.

THINGS TO TALK ABOUT

- Ask children what they see when they look at this painting.
- What do all these circles remind you of: Bubbles ? Balloons ? Planets ? Ball bouncing high in the air ?
- Are these circles moving or standing still ? Floating ? Bumping into one another ?
- Do you think the artist saw these circles with his eyes, or with his imagination ?
- What would be a good title (or name) for this painting ?
- Find your favorite color in this painting. Can you find that color somewhere else in the painting ? Can you find that color in the room ?

THINGS TO DO

Provide circular objects, pastel paints and dark paper for stamp printing. Squeeze two or three colors onto the same stamp pad. Encourage children to produce mottled or mixed colors by inking their objects in more than one color before printing. Demonstrate how to print shapes close to, on top of, far apart from other shapes. Invite children to overlap, cluster, and disperse their circular prints.

MORE THINGS TO DO

EXPLORE BRILLIANT COLORS ON DARK PAPERS

Oil pastels, colored chalks, or fluorescent paints produce dramatic effects when used on black or dark colored paper. To reduce smudges, encourage children to dip chalk in a solution of sugar and water or in liquid starch, before they draw.

CREATE TRANSPARENT COLLAGES

Provide each child with one 12" x 12" (30.5 x 30.5 cm) sheet of waxed paper, several 6" (15 cm) squares of tissue paper in assorted colors, and scissors. (Very young preschoolers may prefer an assortment of precut shapes allowing them to focus on arranging their collages without the additional complication of cutting.) Demonstrate how to cut straight lines, curves, jagged shapes. Show the children how to cut multiple shapes from tissue squares stacked on top of one another, or folded in half, or symmetrical shapes made by cutting into the folded edge of the tissue square. Encourage children to experiment with various ways of cutting shapes before they select shapes to arrange on waxed paper. Have children cover their finished collage with a second sheet of waxed paper and carry it to a central location where teachers can iron them gently. A firm backing such as a sheet of cardboard will help them transport their collage to the ironing station in tact. Display finished collages in classroom windows.

BLOW BUBBLES

Set up a corner of the classroom or playground for bubble blowing. Provide many different implements, commercial and improvised: plastic or wire wands, bubble pipes, plastic rings from soft drink multipacks, cardboard tubes, styrofoam cups with ends removed. Draw attention to the shapes of the bubbles children blow, their sizes, transparency, shimmer, and the paths they follow as the float away, burst, or disappear from view.

CREATE TRANSPARENT AND TRANSLUCENT VIEWERS

Tape colored cellophane or transparent vinyl shapes to windows at child's-eye-level. Or, trim "bumps" from egg cartons, separate the remaining frames into pairs and glue colored cellophane across the openings. Use an awl or compass point to poke one hole at each side of the egg carton frames. Thread a pipe cleaner through each hole and secure leaving one end free to loop around a child's ears. Supply commercial acrylic color paddles for further explorations.

EXPERIMENT WITH LIGHT AND SHADOW

Invite children to explore the effects that are possible when construction paper, cellophane and tissue paper are arranged on the stage of an overhead projector. Provide scissors and paper punches. Encourage children to share their light shows, and to add stories, sound effects or music to their performances. Liquids in a stable glass container (water with food coloring, cooking oil, or effervescent tablets added) and found objects can be introduced as elaborations of this activity.

ENCOURAGE DRAWINGS RELATED TO THE REPRODUCTION

Older children might work together or alone to draw planetary systems, visions of outer space, things that fly or float, or other topics suggested by their response to this reproduction.

RESOURCES

Books to share with children

Mayer, Mercer (1973). *Bubble Bubble*. New York: Four Wings Press.

Resources for teachers

Herberholz, B. & Hanson, L. (1990). *Early Childhood Art*. (4th ed.) Dubuque, CA: Wm. C. Brown.

3 IDA KOHLMEYER, *Circus Series #2*

OBJECTIVES

The children will:

- Be encouraged to imaginatively recreate the structure and evolution of this painting.
- Learn that artists give titles to their paintings which help viewers to interpret works of art.

PLEASE NOTE:
This introductory lesson is designed to involve children in a series of discussions and related activities.

CONCEPTS

- Pastel, series, title, quilt

MATERIALS

Reproduction of Ida Kohlmeyer's *Circus Series #2*

For demonstration station:

- paintbrush
- large sheet of white paper, tacked to an easel or wall
- tempera paint (blue, white)
- large sheets of white paper 12" x 18" (30.5 x 45.7 cm) or 18" x 24" (45.7 x 61 cm), ruled into nine rectangles (one per child)

For students:

- large or medium-sized paintbrushes (one per child)
- small paintbrushes or cotton swabs
- small amounts of white, black, red, yellow and blue tempera paint, distributed in foam egg cartons (one per child)

PREPARATION

Rule large sheets of white paper into grids of nine rectangles. Gather egg cartons. Fill wells with small amounts of white, black, red, yellow, and blue tempera paint.

THINGS TO TALK ABOUT

This is a painting that was made by an artist named Ida Kohlmeyer.

- What shapes do you see when you look at the painting?
- What shape did Ida Kohlmeyer use most?
- How many rectangles are there? (Nine? It's like nine small paintings put together to make one big one.)
- What design do you see in this section? (Go through each section, encourage children to offer metaphoric responses by asking what each shape looks like or reminds them of.)
- Do you like the colors Kohlmeyer used?

Encourage children to notice differences in colors. Some are bright and some are lighter and more pastel. Ask the children to look around their group to find children who are wearing clothing in light, pastel colors. Compare different shades of the same color in children's clothing — navy blue socks, faded jeans, royal blue T-shirts, and so on.

Show the children a container of blue tempera paint and ask:

- How could we change this bright blue paint to make it lighter?

Invite children to watch while you paint a stroke of pure blue paint on a large sheet of paper tacked to an easel or wall. Mix a small amount of white into the blue. What happened? Repeat the procedure in reverse, beginning with a stroke of white paint, adding a small amount of blue. The change in color should be much more dramatic.

THINGS TO DO

Distribute egg cartons containing small amounts of paint. Invite children to mix pastel colors on papers you have divided into nine rectangles. Review or introduce your procedures for washing paintbrushes before changing colors. Remind children to start with white paint and add small amounts of the other colors. Mixing may be done directly on the paper, or children may mix colors in the empty spaces of their egg cartons. Encourage children to fill each of the nine rectangles on their papers with a different pastel color.

THINGS TO TALK ABOUT

When children have completed their paintings with pastel colors, gather them again to look at the reproduction.

- How are the paintings that you made today like this painting by Ida Kohlmeyer? You mixed white with other colors to make pastels, just as she did, and you also painted in nine small rectangles on a big sheet of paper.

Let's look at these smaller shapes in Kohlmeyer's painting.

- Do you remember some of the things we thought they looked like?
- How do you think Ida Kohlmeyer painted these shapes on her rectangles?
- Did she paint on top of shapes she had already painted?
- Do you think she used the same brush to paint these shapes that she used when she painted the rectangles underneath?

THINGS TO DO

When children's paintings are dry, offer small paintbrushes or cotton swabs. Invite children to paint smaller shapes on top of the nine pastel rectangles they painted previously. Encourage them to use the pure colors that remain in their egg cartons, or to continue their experiments with color mixing to produce colors that show up on their rectangular patches.

THINGS TO TALK ABOUT

Gather the children around the reproduction once again. Invite as many responses as possible.

- Did you know that artists give names to their paintings and drawings, just as writers give titles to their books?
- What is the title of your favorite book?
- What clues does the title give us about that book?
- What do you think would be a good title for this painting?

Ida Kohlmeyer calls it *Circus Series #2*.

- Do you know what a "series" is? (Discuss the concept in relation to children in the class who have favorite subjects that they repeat often in their drawings, stories, or dramatic play.)
- Why do you think Kohlmeyer chose the title *Circus Series #2* for this painting? Let's search for clues.
- Who has been to a circus?
- Did you see, hear or smell anything at the circus that we can find in this painting? (Move from the children's experiences to objects in the painting that might be related, from elephants to the grey shapes at the bottom, from circus rings to the blue ovals in the middle row, etc.)
- Do you think *Circus Series #2* is a good name for this painting?

THINGS TO DO

Invite children to give titles to their own paintings. Encourage each child to think carefully about the clues he or she would like to give other people so that they will know what the painting is about. Write each child's name and the title he or she offers on a card or adhesive label. Display works and titles in a classroom gallery.

MORE THINGS TO DO

ENCOURAGE SENSITIVITY TO PASTEL COLORS

Mix white with all easel paints. Provide pastel papers for drawing and collage, markers and crayons in pastel tints.

EXPLORE VARIATIONS OF A SINGLE COLOR

Provide collage materials in shades of a single hue: paint chips from the hardware store, construction paper in various shades, "found" papers cut from magazines, gift wrap, ribbons, fabric, etc.

ENCOURAGE LAYERING, BLENDING, SMUDGING, AND MIXING COLORS

Demonstrate techniques using oil pastels or colored chalks. Discuss effects with children.

INTRODUCE QUILT DESIGN

Bring quilts to class. Invite a local quilter to visit the classroom to share his or her work with the children and talk to them about selection of materials, design and construction of quilts.

LEARN ABOUT STORY QUILTS

Read Faith Ringgold's book, *Tar Beach*, and tell children about the story quilt that inspired the book (reproduced and described at the end of the text).

CONSTRUCT A CLASS QUILT OR BANNER

Provide each child with a 9" x 9" (23 x 23 cm) piece of light cotton fabric, muslin or canvas, fabric crayons, markers or oil pastels. Invite children to each contribute a design or drawing. Older children may wish to choose a theme such as self-portraits, houses, animals, etc. Tape finished squares together from the back, or punch one hole at each corner and join squares with yarn ties.

PROVIDE PATTERNED PAPER FOR COLLAGE

Cut patterned patches in geometric or free-form shapes from magazine photographs or gift wrap. Provide square paper for gluing shapes. Display completed collages side-by-side in a quilt-like arrangement.

ENCOURAGE TITLES

Periodically invite children to give titles to their paintings and drawings. Write down stories they tell about their work. Display these texts alongside art works.

EXPLORE SERIES AND SEQUENCES

Fold strips of paper accordion-style and encourage children to draw images in a series or sequence. Or, draw boxes on individual sheets of drawing paper or a large sheet of mural paper and invite children to fill as many squares as they wish to tell a story with their drawings.

INVESTIGATE CARTOONS

Display a number of multiple panel cartoons that appeal to young children. Discuss the ways that cartoonists use series of drawings to tell stories.

RESOURCES

Books to share with children

Ringgold, Faith (1991). *Tar Beach*. New York: Crown Publishers.

Ehlert, Lois (1992). *Circus*. New York: Harper Collins.

4 PAUL KLEE, *Red Balloon*

OBJECTIVES

Children will:

- Respond to a painting which uses shapes to tell a story by imaginatively entering and elaborating upon the scene depicted.
- Explore points of view by investigating one scene from several vantage points and recording their observations.

CONCEPTS

- Texture, point of view

MATERIALS

Reproduction of Paul Klee's *Red Balloon*

- tape recorder and audio tape
- camera and film
- portable drawing materials

PREPARATION

Locate a setting that permits children to compare various perspectives on the same scene: an observation tower, a nearby building several stories tall, a glass elevator, a structure with a balcony or atrium, etc. Gather equipment to record children's observations.

THINGS TO TALK ABOUT

Ask children to describe what they see when they look at this painting:

- What is that red shape in the middle, near the top of the painting?
- What could those shapes around it be?
- What time of day do you think it is in the world of this painting?
- Where are the people who live in this city?
- What sounds would you hear if you were standing right next to this building? (Point to a building in the foreground of the painting.)
- Where would you look if you wanted to watch a big balloon floating overhead?
- What would you see if you were inside this balloon looking down?
- What would you see if you looked straight ahead?

You may choose, instead, to introduce this reproduction with a story such as the following:

One morning, very early, when everyone in the town was fast asleep, a big red shape floated silently to the edge of the village square. No one saw it at first. Even the children were snuggled deep in their beds, still dreaming. Suddenly there was a strange sound: WHOOSH. Some of the villagers woke up when they heard this odd whooshing sound, but they thought it was something in their dreams. All over the village, sleepy people looked at their clocks, and decided that it was too early to get out of bed. But as they pulled the covers over their shoulders and settled back to sleep, the sound came again: WHOOSH! Some of the villagers wondered what the sound might be. Were the cats riding paper bags across the kitchen floor again? Did someone leave the TV on? Was that broken windowscreen flapping in the wind? They wondered, but they were just too tired and too cozy to bother to investigate. WHOOSH: there it was again, louder this time. Finally, puzzled people all over the village stumbled out of bed and walked cautiously around their houses, checking their children and their pets and all the appliances they could imagine making a noise such as the one that continued to interrupt their sleep. They scratched their heads. Nothing seemed to be wrong inside their houses. But now it was almost time to get up anyway. As the villagers went to their windows to watch the early morning sun rise in the sky, they heard the mysterious sound once again: WHOOSH. When they looked out their windows, there it was — the thing that had disturbed their sleep — hovering — right outside their windows. What do you think it was?

In the discussion to follow, you might ask:

- If you lived in this village, inside one of these houses, where would you go to get a better look at the red balloon?
- What would you see if you were riding inside the basket of the balloon looking down?
- What would you see if you were up in the air, looking straight ahead?
- Do you know why this balloon was flying so early in the morning?
- What was that whooshing sound that the villagers heard?
- Have you ever been awake in the morning before anyone else in your house?
- What sounds did you hear?
- Did your house become noisier as people began to wake up?
- What do you think our school is like in the morning before anyone arrives?

THINGS TO DO

Explore different points of view by taking children to a site where they can view the same scene from several vantage points: on the ground looking up, from an elevated position looking down. What changes do they notice as they look at the scene from different locations? Record children's observations on tape, take photographs, or encourage them to document the experience through drawings.

MORE THINGS TO DO

EXPLORE POINTS OF VIEW

Read or retell the story of Jack and the Beanstalk. Encourage children to imagine how the giant looked to Jack, and how Jack looked to the giant. Provide long sheets of drawing paper, and invite children to draw super-sized giants, with heads that touch the top of the paper and feet firmly rooted at the bottom of the page. Provide small sheets of paper for companion drawings of Jack. Display the drawings in pairs.

Read the poem, "One inch tall", from Shel Silverstein's book, *Where the Sidewalk Ends*. Talk about how the world looks to ants or cats, babies crawling or preschoolers reaching for doorknobs or faucets. Provide sturdy cameras for children to produce photographic essays depicting the world of preschool from a child's point of view. Challenge older children to draw what it would be like to be one inch tall as they go through their day. Provide long thin strips of paper such as adding machine tape to encourage thinking and drawing in miniature.

Use hula hoops or brightly colored yarn loops to isolate a patch of playground or garden for close inspection. Ask children to lie down and watch everything they see within their circle for a short period of time, perhaps three minutes. After discussing the movements of insects, windblown plants, and tiny details the children notice in this initial viewing, encourage them to look again to see more. Older children might record their findings in drawings.

Collect boxes and paper tubes. Cover them with plain paper or offer them to children in their original state. Show children how to cut doors and windows, attach boxes with glue, build side-by-side and vertical structures. Encourage children to construct cities with boxes, embellishing them with collage and drawing materials. Explore these miniature cities by standing above them, and by viewing them at eye level.

DISCOVER TEXTURES

Provide rough surfaces such as oatmeal paper, sandpaper, watercolor paper, burlap or canvas for children to draw on with crayons or oil pastels, or place drawing paper atop textured materials (window screen, sandpaper, burlap, asphalt, ceramic tiles) to create special effects in drawings.

Show children how to make rubbings of textured surfaces by placing thin sheets of paper over the treads on the bottoms of their shoes and stroking evenly with an unwrapped crayon until the design appears on paper. (Encourage students to rub, using the crayon flat on its side rather than on its tip.) Continue searching for textures to rub in the classroom or playground: pebbly sidewalks, grainy wood, bumpy fencing, patterned radiator grills, license plates, signs, etc. Children might incorporate texture rubbings in drawings or collage. You may also label and classify some as specimens of objects in their environment. Use this collection to create a texture gallery.

Add texture to tempera paint with sand, salt, rice, or sawdust. Make thick paint by mixing soap flakes and a small amount of water with paint or food coloring. Provide tongue depressors or popsicle sticks and light cardboard for thickly-applied pigments.

Roll out a large flat slab of clay or plasticene. Provide objects to impress into clay surfaces: kitchen gadgets, small cars, toys, blocks, hardware, old jewelry, natural objects, etc. After some exploration of this technique, children may wish to create more permanent texture slabs in ceramic or baker's clay.

Find and classify rough and smooth objects. Ask children to collect objects in the classroom or on the playground and place them in appropriate containers — perhaps a plastic tub for smooth objects and a wicker basket for rough items. Rub objects against children's cheeks or pass them around the circle as children feel and describe them with eyes closed. Objects placed in paper bags or in shoe boxes with hand-sized holes can be explored in much the same way.

INVESTIGATE THINGS THAT FLY OR FLOAT

Arrange for tethered balloon rides to allow children to inspect a hot air balloon closely. Encourage the owner of the balloon to share the experience of flying as vividly as possible.

Explore objects that fly or float on air: dandelion puffballs, kites, helium and regular balloons, rockets, flying discs, paper streamers, feathers. Watch the sky; compare windy and still conditions. Construct machines or outdoor sculptures that float or fly on windy days.

RESOURCES

Books to share with children

Hoban, Tana (1984). *Is is Rough? Is is Smooth? Is it Shiny?* New York: Greenwillow Books.

Hoban, Tana (1992). *Look Up, Look Down.* New York: Greenwillow Books.

Lamorisse, Albert (1957). *The Red Balloon.* Garden City, New Jersey: Doubleday.

Silverstein, She (1974). *Where the Sidewalk Ends.* New York: Harper & Row.

5 *LEON BELLEFLEUR, Le poisson dans la ville (Fish in the City)*

Objectives

Children will:

- Search for humorous and unexpected juxtapositions as they interpret the story presented in this painting.
- Explore media similar to that used by the artist as they tell stories in their own drawings.

Concepts

- Line, action

Materials

Reproduction of Leon Bellefleur's *Fish in the City*

- tape recorder and audio tape
- white and colored chalks
- liquid starch or a solution of sugar and water
- black paper, 12" x 18" (30.5 x 45.7 cm) or larger

Preparation

Pour liquid starch or a solution of sugar and water into small plastic containers.

THINGS TO TALK ABOUT

Ask the children if they think that the artist is telling a story in this painting. Invite them to elaborate by continuing the phrase "Once upon a time, there was. . ." Encourage detailed responses:

- What did the man look like?
- What was he doing?
- What did he see?
- Was he surprised?

Tape record and transcribe the story. Ask children to provide a title.

Involve small groups of children in a visual treasure hunt.
They might look for a:

- star
- person
- green square
- fish
- big ball
- sidewalk
- house with windows
- yellow triangle
- chimney
- flag

Encourage children to invent more clues to challenge their friends.

THINGS TO DO

Provide white chalk and black paper. Encourage children to fill the page with lines, shapes and objects. Invite them to make long sweeping curves, zig-zag lines, circles, squares, triangles, lines that cross other lines. Offer colored chalks, and show children how to dip the chalks in liquid starch or sugar and water before they draw. Invite each child to repeat the storytelling process when their own drawings are complete.

MORE THINGS TO DO

EXPLORE ACTION POSES

Provide jack-in-the-box toys, dolls and action figures in the play area. Encourage children to explore various poses with these toys: running, jumping, bending, stretching, falling down.

Play a record or tape and invite children to dance. Stop the music periodically, ask the children to freeze in place, and draw attention to the position of their bodies.

Show the children how to construct puppets or construction paper figures with moveable limbs, using brass paper fasteners to join parts of the body. Help them attach their figures in motion to the bulletin board in the pose of their choice, or attach a popsicle stick to the back of the figures to facilitate puppet play.

If children have some experience with clay or other modelling materials, invite them to make action figures in clay. Younger children may find it easier to work with clay figures in relief, assembling their figures on a flat surface, much as they would draw. Older children may construct free-standing action figures by rolling a ball and two fat sausage-sized coils in clay, stacking the three forms and joining them securely front and back. These basic figures can then be moved gently into various positions and details added. Suggest a theme or setting for the children's action figures: a party, a sporting event, mountain climbing, and so on.

CONSIDER THE IMPROBABLE

Encourage children to explore the situation presented in the painting. What happens at night when we're not looking? What is the strangest thing you've ever seen? Share stories and drawings.

MAKE LINES

Provide a large sheet of mural paper, chalk, crayons, or paintbrushes and black paint. Encourage children to practice long sweeping gestures using their whole arms as well as the more controlled marks they can make when they pivot from elbows and wrists. Invite tiny marks and large ones. Allow children to complete the drawing as they wish.

Use a stamp pad or paintbrush to ink the wheels of toy cars to make lines, paths, and roadways.

RESOURCES

Books to share with children

Johnson, Crockett (1955). *Harold and the Purple Crayon*. New York: Harper & Row.

BIOGRAPHICAL NOTES

AUGUSTE HERBIN, *Vendredi 1 (Friday 1), 1951*

1882-1960

August Herbin was born in Quiévry, France. He moved to Paris in 1903 after studying at the Ecole des Beaux-Arts, Lille. There he worked in isolation under the influence of the Impressionists and Post Impressionists. In 1909, he came under the Cubist influence combining cubist structure with expressive landscapes, still life and a few portraits of his wife. His work became gradually more abstract and from 1926, he painted pure abstracts.

Herbin was a founder member of the Abstraction-Création association which favored abstraction. Active from 1931 to 1936, this association managed to bring together, at their annual exhibitions, more than 400 painters and sculptors.

August Herbin's post-war works contain only geometric forms which, according to him, are the origin of all forms in nature and offer clear, flat planes where color can spread out. August Herbin was one of the few French painters who consistently devoted himself to geometric abstraction over a length of time and had considerable influence on young post-World War II artists.

Vendredi 1 (Friday 1) is characteristic of Herbin's late period of production: completely flat compositions juxtaposing basic geometric shapes such as the square, the triangle and the circle. The pure and unmodulated colors create intense and resonant contrasts.

WASSILY KANDINSKY, *Several Circles, No. 323, 1926*

1866-1944

The Russian artist Wassily Kandinsky, generally regarded as the originator of Abstract painting, was born in Moscow in 1866. Kandinsky came from an upper-class Russian family and traveled extensively in Europe during his early youth.

In 1896, when Kandinsky was 30 years old, he left Moscow for Munich, which Russians then considered the artistic capital of Europe. Although Kandinsky's work changed radically over the years, his early paintings already show his lifelong preoccupation with expressive form and color. He believed that painters should not try to imitate nature, but rather attempt to capture its vital rhythms and spirit.

Kandinsky's discovery of nonobjective art was largely accidental, occuring one day in 1900 when the 44-year-old painter returned home to his studio after a walk. Glancing at the wall, he noticed a painting he had never seen before that contained a striking vision. Kandinsky was so transfixed by the painting that he did not realize that it was one of his own watercolors, which someone had hung upside-down by mistake. During the next few months, Kandinsky worked furiously to remove all objects from his paintings and set about justifying his new approach in an essay.

In 1912, Kandinsky published *Concerning the Spiritual in Art* and *Der Blaue Reiter (The Blue Rider)*, which explain his theories on abstract art and mysticism. Two years later, the painter returned to his native Russia. After the 1917 revolution, he continued to paint, teach and lecture on art, and was appointed museum administrator by the Bolshevik government. In the face of the Bolsheviks' growing opposition to Abstract art, however, he was forced to flee Russia. In 1922, he returned to Germany, where he was offered a teaching post at the Bauhaus.

During his years in Russia, Kandinsky was influenced by the Russian Constructivists and gradually moved away from gestural abstraction and expressionism towards geometric abstraction. As with his earlier conversion to abstraction, Kandinsky accompanied this new shift with the publication of *Point and Line to Plane*; this book is a veritable encyclopedia of artistic elements.

The Nazis were opposed to Abstract art, calling it decadent, and closed the Bauhaus. Kandinsky was force to flee to Paris, where he obtained his French citizenship in 1939. In France, Kadinsky's association with Miro, Arp, and the Surrealists resulted in a softening of forms in his work. His shapes became freer and more biomorphic, and his colors, paler.

Several Circles is the 323rd painting in his series of geometric abstractions, and was painted when Kandinsky was teaching at the Bauhaus. The painting suggests outer space, with planet-like circles whirling around a dark background, ranging from steel gray to intense black, which seems to hold the planets in their orbits. The luminous halos around the circles add to this impression of outer space. On the uppermost limits of the largest circle is a smaller, tricolored circle, which turns dark blue when it overlaps the jet black circle in the middle of the painting, and then grows progressively paler as it comes into contact with the large circle and the circle's halo. This circle motif is repeated throughout the painting.

IDA KOHLMEYER, *Circus Series #2, 1978*

1912 -

Ida Rittenberg Kohlmeyer is a native of New Orleans. It was only at the age of 37 that she began to study painting. Over the years, Kohlmeyer has developed a distinctive style which can be represented by three successive periods or phases.

The first of these phases is known as the "Abstract Expressionist" period. In these works, the artist was strongly influenced by more established artists. Particularly evident is the influence of Hans Hoffman and Mark Rothko.

The second period is referred to by the artist as her "Clusters Series". These paintings use pictographs placed on colorful grid formations. These pictographs include recognizable symbols as well as invented calligraphic marks. The regularity of the grid enhances the irregularity of the impulsive pictographs. *Circus Series #2* is an example of this period.

The third period is referred to as the "Synthesis" of her knowledge. These paintings represent her most recent works. The pictographs are freed from the grids and arranged in apparently random compositions. These liberated pictographs are painted against filmy, atmospheric backgrounds.

Kohlmeyer is a strong and accomplished artist, endlessly inventive, possessed of a remarkable sense of color.

Kohlmeyer: Kŏl - ma′ ẽr

PAUL KLEE, *Red Balloon, 1922*

1879-1940

Paul Klee was born near Bern, Switzerland. He came from a musical family and developed an early interest in music, becoming particularly proficient at the violin. After hesitating between a career in music and one in painting, Klee finally decided in 1898 to devote his life to art and went to study at the Munich Academy. Early in his career, he considered himself more a graphic artist than a painter. Klee became interested in color, light, and abstract forms only after discovering Robert Delaunay's experiments with color while visiting the artist in France. His trip to Tunisia in 1914 was also decisive in his artistic development. The Mediterranean light and colors radically transformed his art, as can be seen in his diary entry of April 16, 1914: "Color possesses me. It will possess me always, I know it. That is the meaning of this happy hour: color and I are one. I am a painter."

In 1920, Klee was invited by the architect Walter Gropius to teach at the Bauhaus. The school proposed to integrate the teaching of architecture with other visual arts, and was at the time the only art school in the world to firmly reject traditional teaching methods in favor of new ideas. Klee taught a course on the theory of form and directed a painting workshop at the Bauhaus. In 1931, he left the Bauhaus to teach for two years in Dusseldorf.

Paul Klee was one of the first modern artists to recognize the importance of children's art and to accord it an equal place among the other fine arts. Often borrowing directly from children's drawings, and using the simplest means at his disposal, Klee succeeded in communicating profound and universal truths through his painting.

Klee's art has a solid intellectual basis in the theory of the unconscious. Klee's analysis of the human psyche and his attempt to reach back into the history of human consciousness were complicated and difficult enterprises. They required new forms of expression, which Klee found in the art of children.

Imaginary architectural structures and the illusion of perspective are often used by Klee in his work. *In Red Balloon*, Klee arranges diagonal and right-angle lines to suggest a kind of inner courtyard. The large red sphere suggests a moon in the night sky, or a basketball too big for its hoop. This composition is painted on a cotton support woven from a mixture of fine and coarse fibers. The rough textured canvas gives the colors a greater vibrancy and creates an illusion of transparency.

Klee: Klā

LÉON BELLEFLEUR, *Le poisson dans la ville (Fish in the City), 1946*

1910-

Léon Bellefleur was born in Montreal, Canada, and received a degree from the Jacques Cartier Teachers's College in 1929. Bellefleur spent the next twenty-five years working as a teacher, and took evening courses at the Ecole des Beaux-Arts. He loved reading, especially poetry, and learned about the Surrealist movement through books. The Surrealists emphasized the unconscious, dreams, and spontaneous expression, qualities which Bellefleur also admired in the art of children. He learned of the work of Paul Klee and found in Klee's Surrealist compositions the same fascination with children's art that marked his own painting.

Despite the obvious influence of Klee in Bellefleur's 1946 painting *Fish in the City*, the painting is highly original in its own right, particularly in its decorative surface. Bellefleur's multicoloured shapes, whimsical lines, and high proportion of imaginary as opposed to realistic forms are all characteristic of children's art. Bellefleur was one of the first Canadian artists to become interested in Surrealist ideas.

In 1952, Bellefleur gradually began to move towards abstract lyricism, using spontaneous processes to create abstract landscapes. Since then, he has adopted a more lyrical and non-figurative approach in his work. He often experiments with drips and splotches of paint, either by pouring paint directly over the canvas or by applying it with a spatula.

Bellefleur received a Canada Council grant in 1954, and left Canada for Paris to study engraving. He returned to Canada twelve years later. His work is found in numerous public and private collections in Canada and abroad.

Bellefleur: Bêl - flûr

REPRODUCTIONS

PACKET 1 SHAPES, COLORS, AND STORIES

HERBIN, August (France 1882-1960)
Vendredi I (Friday I), 1951,
Oil on canvas, 37 ¾" x 50 ¾" (96 x 129 cm).
Collection, Musée national d'art moderne
Centre Georges Pompidou, Paris.

KANDINSKY, Wassily (Russia 1866-1944)
Several Circles, no. 323, 1926,
Oil on canvas, 55 ¼" x 55 ⅜" (140 x 140 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.
Photograph © Nyles Aronowitz.

KOHLMEYER, Ida (United States, 1912-)
Circus Series #2, 1978,
Acrylic, pencil and canvas on canvas,
73 ½" x 63 ¼" (186.7 x 160.7 cm).
Collection, San Francisco Museum of Modern Art.
Gift of Dr. William C. Sawyer.

KLEE, Paul (Germany, 1879-1940)
Red Balloon, 1922,
Oil on chalk-primed linen gauze mounted on board,
12 ½" x 12 ¼" (31.8 x 31.1 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.

BELLEFLEUR, Léon (Canada, 1910-)
Le poisson dans la ville (Fish in the City), 1946,
Oil on canvas, 27 ½" x 33 ½" (69.8 x 85.2 cm).
Private collection, Montreal, Canada.

PACKET 2 PETS ARE PART OF OUR LIVES

GAUGUIN, PAUL (France, 1848-1903)
Still Life with Three Puppies, 1888,
Oil on wood, 36 ⅛" x 24 ⅝" (91.8 x 62.6 cm),
Collection, The Museum of Modern Art, New York,
Mrs. Simon Guggenheim Fund.
Photograph © 1988 The Museum of Modern Art.

BONNARD, Pierre (France 1867-1947)
La Femme au chat (Woman with a Cat), 1912,
Oil on canvas, 30 ¼" x 17" (77 x 43 cm).
Collection, Musée d'Orsay, Paris.
© Réunion des Musées Nationaux.
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GOYA, Francisco de (Spain 1746-1828)
Don Manuel Osorio Manrique de Zuñiga, 1784,
Oil on canvas, 50" x 40" (127 x 101 cm).
Collection, The Metropolitan Museum of Art,
New York.
Jules S. Bache Collection, 1949.

COLVILLE, Alexander (Canada, 1920-)
Child and Dog, 1952,
Tempera on wood, 31 ¾" x 23 ¾" (80.9 x 60.3 cm).
Collection, National Gallery of Canada, Ottawa.

RENOIR, Pierre Auguste (France 1841-1919)
Madame Charpentier and Her Children, 1878,
Oil on canvas, 60 ½" x 74 ⅞" (153.7 x 190.2 cm).
Collection, the Metropolitan Museum of Art, New York.
The Wolfe Fund, 1907.

PACKET 3 PORTRAITS ARE IMAGES OF PEOPLE

CURRIER & IVES (Published by) (U.S. 19th Century)
The Little Pets,
Hand-colored lithograph, 12" x 9" (30.5 x 23 cm).
Collection, The Metropolitan Museum of Art,
New York.

PICASSO, Pablo (Spain 1881-1973)
Portrait de Marie-Thérèse
(Portrait of Marie-Thérèse), 1937,
Oil on canvas, 39 ¼" x 32" (100 x 81 cm).
Collection, Musée Picasso, Paris.
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CASSATT, Mary (United States 1845-1926)
Spring: Margot Standing in A Garden, 1902,
Oil on canvas, 26 ¾" x 22 ¾" (67.9 x 57.8 cm).
Collection, The Metropolitan Museum of Art,
New York.

MONET, Claude (France 1840-1926)
Coin d'appartement (Corner of Apartment), 1875,
Oil on canvas, 32" x 23 ¾" (81.5 x 60.5 cm).
Collection, Musée d'Orsay, Paris.
© Réunion des Musées Nationaux.
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KANE, Paul (Ireland 1810-1871)
Caw-Wacham, 1847,
Oil on canvas, 30 ¼" x 25" (76.8 x 63.5 cm),
Collection, The Montreal Museum of Fine Arts.

PACKET 4 ANIMALS IN THE WILD

DUMOUCHEL, Albert (Canada 1916-1971)
L'horrible chat des neiges
(The Horrible Snow Cat), 1969,
Woodcut (edition of 10), 24 ½" x 19" (62 x 49 cm).
Private collection.

DELACROIX, Eugène (France 1798-1863)
Jeune tigre jouant avec sa mère (Young Tiger
Playing with His Mother), 1830,
Oil on canvas, 51 ½" x 76 ½" (131 x 194.5 cm).
Collection, Musée du Louvre, Paris.
© Réunion des Musées Nationaux.

GÉRÔME, Jean-Léon (France 1824-1904)
Tiger and Cubs (La tigresse et ses petits),
Oil on canvas, 29" x 36" (73.7 x 91.4 cm).
Collection, The Metropolitan Museum of Art,
New York.
Bequest of Susan P. Colgate, 1936.

SOSEN, Mori (Japan 1747-1821)
Japanese Macaques, detail #2: Three Monkeys,
Colors and silk, 41" x 15" (104 x 38 cm),
Collection, The Metropolitan Museum of Art, New York.
The Charles Stewart Smith Collection,
Gift of Mrs. Charles Stewart Smith, Mrs.Charles
Stewart Smith, Jr., and Howard Caswell Smith,
In memory of Charles Stewart Smith, 1914.

ROUSSEAU, Henri (France 1844-1910)
Exotic Landscape, 1910,
Oil on canvas, 51 ¼" x 64" (130.1 x 162 cm).
Collection, Norton Simon Museum, Pasadena,
California.

PACKET 5 CHILDREN TOGETHER

TANOBE, Miyuki (Japan 1939-)
Monday, Washing-day (Lundi jour de lessive), 1972,
Nihonga (Japanese method), 11 ½" x 8 ¾" (29 x 22.5 cm).
Private collection.

BOURASSA, Napoléon (Canada 1827-1916)
The Little Fishermen (Les petits pêcheurs),
Early 20th Century.
Oil on canvas, 19" x 23" (49 x 58.6 cm).
Collection, Musée du Québec, Quebec City.

SCOTT, Louise (Canada 1936-)
Two Blue Balloons, One Grey, 1963,
Oil on masonite, 36" x 48" (91.9 x 122 cm).
Collection, Musée du Québec, Quebec City.

CASSATT, Mary (United States 1844-1926)
Les soeurs (The Sisters), ca. 1885,
Oil on canvas, 18" x 22" (46.2 x 56 cm).
Collection, Glasgow Art Gallery & Museum.

HAMEL, Théophile (Canada 1817-1870)
Flore and Olympe Chauveau,
Oil on canvas, 29" x 35" (74.6 x 88.8 cm).
Collection, Musée du Québec, Quebec City.

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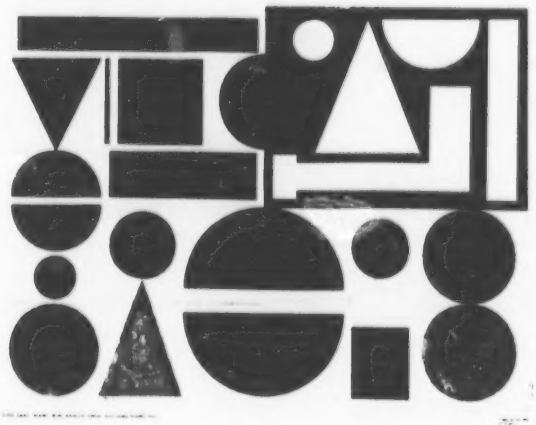
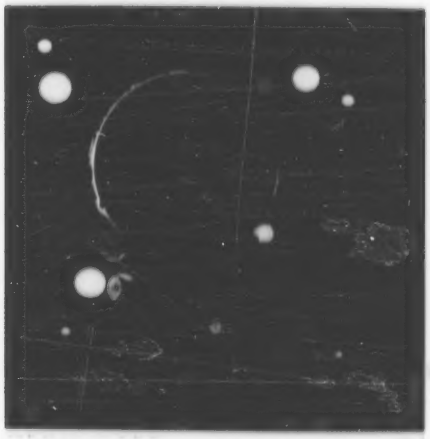
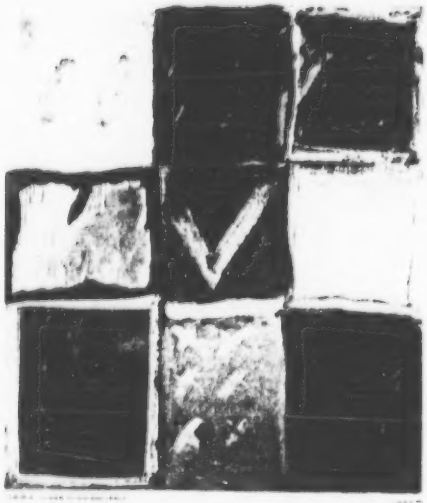
1 Herbin, August. *Vendredi 1 (Friday 1)*
2 Kandinsky, Wassily. *Several Circ les*
3 Kahlmeyer, Ida. *Circus Series #2*
4 Klee, Paul. *Red Balloon*
5 Bellefleur, Léon. *Le poisson dans la ville (Fish in the city)*







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